wit and elegance took over for brooding and suffering; and abbreviated, pithy economic certainties were set up against the older anguished overflowing desire and doubt; fulfillment replaced yearning, and the sticky sweet humidity of Rodin's world was replaced by slick machine cool. And then in the 20's and 30's, the curse of the word ''Victorian'' descended on The Kiss on The Thinker and on so much else of Rodin's work. A curse that I might say is still enacted at the Metropolitan Museum of Art, if you go look at the installation of the former Andre Meyer Galleries where there is a special kind of purgatory off to the right of Cezanne Degas, and Manet, where The Age of Bronze strides in pride next to Rosa Bonheur and Bastien-Lepage.

But just as certainly as the modern movement took away, it so eventually gave back. Modern art is a sure killer but it is also a fantastic resuscitator. And it works its growth through pulses of recovery. One of those main pulses came in the 1960's with scholarship by men like my mentor Albert Elsen at Stanford, and by Leo Steinberg, who wrote a key essay at the time of Elsen's Retrospective of Rodin at the Modern in the late 60's. Elsen re-found a new Rodin, via his training under Meyer Schapiro, and by his engagement as a young man in the 50's with Abstract Expressionism. And his show in the late 60's was the culmination of new interest, in everything about Rodin's bronzes that was spontaneous, painterly, seemed to depend on accident, and broadcast a kind of heroic drama of angst that seemed in tune with Pollock, with Rothko etc.. While Steinberg, on the other hand, via his experience of Jasper Johns and Judd, pointed us to a new awareness of the formal strategies of Rodin: his techniques of repeating single molds to form new compositions; his processes of fragmenting and hybridizing the body's anatomy, against nature, towards new expressive devices. In these radical, small gestures of handling material, he found a new and more relevant Rodin for the late 60's, the age of minimalism.

Moving on, recuperating, resuscitating, the way that Modern art does it, involves, not simply leaving behind, but finding new ways to carry forward. We know that for example that Cezanne said that his goal was to redo Poussin after nature. Modern art has always had a steady urge to reinvent the past and to recapture it in terms that translate its values into ours, to reinvent, to make new, and this means not only old masters like Poussin, but its immediate forbearers. So in the 1960s, you not only have the reinvention of Rodin, but the re-invention of Russian Constructivism through minimalism, Marcel Duchamp reborn in the work of Richard Hamilton, Jasper Johns and Bruce Nauman, and Futurism in Pop Art, especially British. A whole new parentage was reinvented, often outside the traditional ''school of Paris'' lineage, for Modernism. And the ''recovery'' of Rodin was a part of this revivification.

But at what a cost? Steinberg's essay for example, was explicit in saying we have to begin by disregarding so much. We have to begin by eliminating all of the public Rodin, all of the finished works, indeed virtually all of the most ambitious parts of his work, which are seen in a scornful way, as part of the desire to please too large a public. Steinberg wants to favor instead the intransigent truculence of a private experimenter, showing no compromise at all with the tastes or demands or emotions of the public of his time. In Steinberg's case it is particularly modern irony that imposes the great divide between our cooler, sophistication, and a rejected messier world of sentiment pathos, and earnest heroism in Rodins.

''Our'' Rodin, then, relevant, sanitized and censored—not the Rodin of The Kiss, the Thinker, or the marble works, and surely not the Rodin before whom Cézanne fell embarrassingly to his knees, and to whom Ranier Maria Rilke dedicated his pen and his time. Is that the inevitable price of progress in knowing art? To narrow-hew, in order to make newly vivid/relevant? To diminish and deform as we try to reform, pick and choose?

This audience in this room is a kind of aristocracy, or meritocracy, of special knowledge about art. We work at it. We are typical of those the self-elected and self-organized elites and cenacles and Salons that have made Modern art get up and go from the beginning and all along. And this group too is typical of the kind of voluntary assemblages—shooting associations, stamp guilds, glee clubs, softball leagues and debating societies—that, far from being anti-democratic in nature, have been seen by observers since Tocqueville as being central to the health of our plural society, and indeed the unscripted backbone of democracy's difference from mere mob rule. Now it's an article of faith in this room that knowing more about art, being more sophisticated, is certainly a good way of forming a club, of defining one's self, gathering together with fellow feelers. But is it a legitimate corollary that more sophistication and knowledge is necessarily greater moral intelligence about the larger world, or indeed about all art? The dirty truth is that there is always a price to be paid, in the deadening of our capacity to respond to joys that once moved us, sealing us off from others in our iced and ironic superiority.

We have been living for years now in a time of great surprises, unpredictable events and changes that have deeply affected us—the coming of AIDS, and with it a new sense of fatality and mortality; the fall of the wall and what did not come in the wake of its euphoria; the haunted resurgence of Holocaust memory—and then, finally the massive rent in the historical fabric that took place just over six months ago. It is not just that the art of Louise Bourgeois, of Ghormley and Munoz, of Kiki Smith and Charlie Ray have for years now been asking us to rethink Rodin's heritage of the vulnerable body. Nor certainly am I dealing with only the question of suddenly now considering the specific memorial, monumental and public ambitions of the best sense of memory and tragedy in this one artist, Rodin—though both of these reinventions and rethinking seem overdue. But what seems subliminally an issue now is the broader confrontation with what our sophistications may cost us more generally—in a lack of access to the heroic, or to tragic, when these terms seem suddenly, newly apposite and relevant. Is it we slick pros who are irrelevant, and bound in? Inadequate to our time, as it has to our great surprise changed faster than we seem to be able to? This is a question I know many artists have been asking themselves, and it is one worth our asking ourselves too.

We need to rethink the balance of continuity, and relevance in art, the two things I think, that we go to art for. On the one hand for a vivid sense of our own life, of being alive, but also for a sense of things outside ourselves, other minds, other ways of feeling. And that other shifts as we change, and grow, and can include the parts of ourselves, the passions that got us here but that we have abandoned and closed up to some ostensible hipper and better good. What does it mean to grow up? (Baudelaire felt that true genius was only childhood recovered at will, now equipped with adult means of communication) What does it mean in the art world that we all inhabit, to be a pro? Is it a dead ideal that it could entail for ourselves, and those we advise and instruct an effort always towards a broadening, increasing sympathy for a wider range of life experience, more encompassing, more fully human? It might—if we could be less hidebound, a little more sure of ourselves—it might be a goal to be more alive to the possibilities of our peculiar moment in history, if we truly work at it.●

CONGRATULATIONS TO WESTMINSTER CHRISTIAN ACADEMY

● Mr. BOND. Mr. President, I would like to congratulate Westminster Christian Academy of St. Louis, Missouri for their second place award in the ''We the People . . . The Citizen and the Constitution'' competition held in Washington, D.C. from May 4–6, 2002. These outstanding young people competed against 50 other classes from across the nation and demonstrated a remarkable understanding of the fundamental ideals and values of American constitutional government. I commend these students for their hard work and keen understanding of the Constitution and the Bill of Rights and the principles and values they embody. Congratulations to Chelsea Aaberg, Erin Aucker, Claire Barresi, David Baxter, Jordan Chapell, Eric Dalbey, Matt Frick, Brandon Furlong, Matt Georges, Megan Ghormley, Kate Gladney, Abi Haas, Elisabeth McClain, Alyson Miller, Becky Miller, Emily Munson, Amy Myers, Anu Orebiyi, Lauren Petry, Cassie Reed, Terra Romar, Matt Schrenk, Drew Winship, and Bethanne Zink.●

TRIBUTE TO LT. GEN. MICHAEL A. NELSON, U.S. AIR FORCE, RETIRED

● Mr. WARNER. Mr. President, I rise today to pay tribute to an exceptional leader—Lieutenant General Mike Nelson, United States Air Force, Retired—in recognition of his remarkable career of service to our country.

General Nelson has a truly distinguished record, including 35 years of commissioned service in the U.S. Air Force uniform, that merits special recognition on the occasion of his retirement as President of The Retired Officers Association (TROA).

Born in East Los Angeles, California, he graduated from Stanford University and entered the Air Force as a second lieutenant in 1959, then earned his pilot's wings the following year. His subsequent military career exemplifies what the Air Force expects from its best and brightest.

General Nelson demonstrated valor and leadership throughout his 35 years of dedicated military service to his country, and has been a positive role model and mentor for countless officers of all services in his dedication to protecting the welfare of those who serve and sacrifice in uniform. That dedication and excellence has not diminished in his subsequent service to our nation's military community since 1995 as President of The Retired Officers Association, the position from which he is now retiring.

Under his thoughtful and inspired leadership, The Retired Officers Association has played a continuing, vital